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Over the Garden Wall.



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OVER THE GARDEN WALL

A Musical Burlesque in One Act

BY

WILL D. FELTER

AUTHOR OF "THE SWEET FAMILY," "THE WIDOW'S PROPOSALS,"
"A BUNCH OF ROSES," ETC.

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"OVER THE GARDEN WALL."

CAST OF CHARACTERS.

REGINA DE JONES.—Manager and billposter.

EVANGELINE DE JONES.—His wife; the most beautiful woman in America.

UNCLE REUBEN WAYBACK.—'Nuff said.

M'LE ARABELLA VICTORIA MAUD.—An imported living picture model.

MME. PAULINA SQUALLINA.—The great French song-bird.

LITTLE WILLIE WINKLE.—An infant prodigy.

CYNTHA SNIGGINS.—From Pine Valley, who just loves the "dear men."

BUM BUM,

PRETTY THING, } Three little maids from school.

PEEK-A-BOO,

LILY ANN LONGTREE.—England's "Jersey Lily."

CHORUS.—Three ladies and three gentlemen.

TWO PAGES.

TIME OF REPRESENTATION.—One hour.

SCENE.

THE GARDEN WALL.—About five feet out from the wall of the stage, place two upright pieces of wood about twelve feet apart. Nail solid top and bottom. Five feet from the floor nail a piece of scantling from post to post, and on that tack the wall, which is made of dark red cambric, painted in white stripes to represent bricks. Make the wall twelve feet long (or longer if the stage be wide) and five feet high. Draw the cloth down tight and tack to the floor. Trim the posts and back wall with large branches of willow or evergreen. Running vines can be tacked to the scantling and hang down over the wall. Back of the wall and close to it, place three boxes, each eighteen inches high, and lay a heavy plank across them to form the platform for the chorus and performers to stand on. Drape each side of the posts with curtains to the side walls. The burlesque can be given without a front curtain, but it is better where one is used.

PROPERTIES.

Chair in front of wall, L., for EVANGELINE. Large bow and arrow. Lighted lantern. Hand mirror. Powder puff. Fan. Shawl. Small curtain or sheet for the pictures. Old boots and shoes for opening chorus.

COSTUMES.

REGINALD DE JONES.—Black coat ; white collar. Black tie. Long hair and high hat.

EVANGELINE DE JONES.—Large figured calico dress looped up over white or colored skirt ; big hoops. Big bonnet trimmed with flowers and feathers. Very grotesque.

UNCLE REUBEN WAYBACK.—Dark pants. Linen coat. Dark shirt Paper collar. Gray wig and chin whiskers. Straw hat. Spectacles.

MILLE ARABELLA VICTORIA MAUD.—A tall, slender girl. Hair done high on head, with two cork-screw curls in front of ears. White waist with tight sleeves.

PAULINA SQUALLINA.—Any odd bright waist, lace trimmed, and any quantity of jewelry. Feathers in hair.

WILLIE WINKLE.—Very tall man. Smooth face. Short pants. Calico waist. Yellow hair. Little boy's cap. Must appear to have outgrown his clothes.

CYNTHA SNIGGINS.—Any old-fashioned dress. Bonnet and cork-screw curls. Fan. Very giddy.

BUM BUM, PRETTY THING, PEEK-A-BOO.—Three men or boys dressed in calico dresses ; hoops ; sun-bonnets or shakers ; palm-leaf fans.

LILY ANN LONGTREE.—Young lady. Light dress, trimmed with all kinds of colored ribbons. Hair in curls or braids. Over-dressed, and in very bad taste.

CHORUS.—*Ladies*.—Blue and white gingham pinafores with long sleeves. Large straw hats tied under chin with bright-colored ribbons.

Gentlemen.—Blue checked blouses. Big straw hats.

PAGES.—Bright colored waists. High fools' caps made of white paper.

NOTE.—Any number of recitations and songs can be used in the performance of "Over the Garden Wall," and the order of the programme can be changed to suit the occasion. Several parts can be played by the same person, and some can "double" with the chorus if necessary.

"OVER THE GARDEN WALL."

SCENE.—The garden wall. Branches of willow or evergreen at sides and back of wall. At rise of curtain the prelude to the song "Over the Garden Wall" is played by the pianist. REGINALD DE JONES appears back of wall in centre.

REGINALD. Ladies, gentlemen and all fellow-citizens assembled before me to-night,—I take great pleasure in introducing to your notice the greatest travelling aggregation of the day. It has taken years of labor to form this gigantic company of "Stars," and there has never been seen such an array of beauty, grace and talent combined as you will find in this company. It is very seldom that we ever play in a town of *this* size, but last week when we were playing in Blueberry Corners, (*or name of some village near by*) we located this town on the map and decided to make it our next stand, provided we could get a sufficient guarantee from the management of this house. We are the only company on the road travelling on what is now the popular mode of locomotion—namely, the "byke"; and could you see us when we start out you would discover that we all wear bloomers. Now, I am the manager, proprietor and bill-poster of this organization, and my wife, Evangeline, is the treasurer. I wanted that office myself; but as she furnished the money to start us out, she insists on handling all the cash. She also has full charge of the programme; and if you will give us your kind attention we will now proceed. (*Calls, L.*) Evangeline, my love!

EVANGELINE (*outside, L.*). Yes, Reginald, my dear.

REGINALD. You may appear in front of the wall.

[EVANGELINE ENTERS, L.]

This fair creature, ladies and gentlemen, is considered by the press and the public to be the most beautiful woman before the American footlights to-day. (*To her.*) Evangeline, my love, salute the ladies and gentlemen, especially the gentlemen.

[*She bows two or three times.*

Now, you may proceed with the programme while I go out and look after the proceeds of the box office.

[EXIT down behind the wall.]

EVAN. (C.). Ladies and gentlemen,—You are no doubt assembled before me to-night, expecting to hear an ordinary Metropolitan Concert Company ; but you are not, *decidedly* not. We do not for a moment class ourselves with *such* talent as you will usually find in that class of entertainments. Our artists are selected with a view to pleasing the public, and we endeavor to secure only people of fine figure and handsome face, as you will soon see. I will not dwell longer on the merits of the company, but will, with your kind attention, proceed with our programme, which will be opened with a song by the whole chorus. If there are any bald-headed men or dudes in the audience, please do not wink at the chorus-girls, for they are very susceptible. (Calls.) Are you ready ?

CHORUS. Ready !

EVAN. Appear.

[CHORUS of six appear back of wall during the prelude on the piano, and sing the opening song. Keep the hands and arms at the sides, and on the hands of each have an old pair of boots or shoes. One or two can put long white or colored hose on arms and low shoes on hands. At the close of the third chorus, all step down backward off the platform behind the wall, and all throw the arms above the head, being careful to keep the head down behind the wall. The effect is very comical from the front.]

OPENING CHORUS : "Over the Garden Wall."

I.

We're the jolliest folks you ever did see,
Over the garden wall ;
We all are handsome as handsome can be,
Over the garden wall.
Perhaps when you see how happy are we,
You will be glad that we gave you a call ;
We'll try hard to please
While the soft evening breeze
Blows over the garden wall.

CHORUS. Over the garden wall,
The jolliest folks of all,
There never was yet
So jolly a set,
And you can bet
You'll never forget
The night that we together met,
Over the garden wall.

II.

We'll all appear on the other side,
Over the garden wall ;
Perhaps some fellow can choose a bride
Over the garden wall,
Or, if any young girl should chance to see
A man whose wife she's willing to be,
Just wink your eye, we'll meet you at three,
Over the garden wall.

CHO. Over the garden wall, etc.

III.

Now, other people will soon appear
Over the garden wall ;
We want you all to give them a cheer
Over the garden wall,
We know you'll agree that we sure will be
The liveliest, best folks of all,
So now we'll proceed our programme to read
Over the garden wall.

CHO. Over the garden wall, etc.

[CHORUS *disappears behind wall.*

EVAN. Uncle Reuben Wayback will now electrify the audience with one of his popular, pathetic tunes. (*Calls.*) Uncle Reuben !

UNCLE R. Ready !

EVAN. Appear. [*He appears back of wall, c.*

UNCLE R. Hello, everybody ! Wal, gosh all hemlock ! I wa'n't expectin' tew see so many nice lookin' gals here when I come up. How air you all, anyway ? I never see so many purty gals in all my life afore. I tell yew, yew all make me feel young ag'in. I remember when I was a young feller, there wa'n't a gal within fourteen mile o' Blueberry Corners, whar I was raised, that I didn't know ; and talkin' about your sparkin' ! Why, (*local name of some popular fellow, or "none of the young fellers here"*) ain't in it with me. I know I'm gittin' old, but when I see a purty gal I begin to feel just as young as I used ter be. (*Sings.*)

SONG : "As Young as I Used to Be."

I.

Kind friends, come listen to my song,
I'm old and I won't detain you long ;
I'm eighty-four, and quite a dude,
And young folks call me Uncle Rube.

My hair, once black, has all turned gray,
 But what's the odds while I feel gay?
 How I could sing a song of glee
 If I was as young as I used to be,

CHORUS. Fy de I, de hap te do,
 How I love to sing for you!
 How I could sing a song of glee
 If I was as young as I used to be!

II.

When I was young I knew life's joys,
 But now I'm old, yet I'm one of the boys;
 I could tell a story, or sing a song,
 With any young fellow that came along.
 I could throw a ball or crack a joke,
 And never forgot my pipe to smoke.
 I'm a gay old "sport" you'll all agree;
 I feel just as young as I used to be.

CHO. Fy de I, de hap te do, etc.

III.

When I was young and in my prime,
 I courted the girls 'most all of my time;
 I'd take them out each day for a ride,
 And always kept them by my side.
 I'd hug and kiss them just for fun,
 And I haven't forgot how it is done,
 So if any girl here is in love with me
 She'll find me as young as I used to be.

CHO. Fy de I, de hap te do, etc.

[After song, he disappears behind the wall.]

EVAN. M'lle. Arabella Victoria Maud, one of the handsomest and greatest models of the present century, has been secured at gréat expense—we have to pay her two dollars a week, and washing thrown in—to pose in a series of living pictures. In the last town we did a poor business, and the landlord of the hotel where we stopped was mean enough to keep our 99-cent frame and all Arabella's clothes,—or, that is, all she wore on that "suspicious" occasion. So here she will be forced to pose in her latest "Del Sarte" gown, and without the frame. (*Calls.*) Arabella Victoria Maud!

ARABELLA. Ready.

[Soft music on piano.]

EVAN. Appear. *[ARABELLA appears C., back of wall.]*
 This superb creature, ladies and gentlemen, is considered the

most beautiful woman in America—present company always excepted (*meaning herself*). We picked her up in Hoboken. Salute the ladies and gentlemen, my dear, (*aside*) especially the gentlemen. [ARABELLA bows right and left.

(*Aloud.*) The pages in attendance will now appear.

[PAGES appear on either side of ARABELLA, with a curtain about the size of a sheet. Each takes hold of the upper corners and raises it up in front of ARABELLA until she is ready for the picture; and then they lower it behind the wall. After the picture, they raise it until she changes. Repeat same as before.

Now, the first living picture we will present is one you are all familiar with. It is "Liberty Frightening the World."

[Picture. Red, white and blue thrown around shoulders. She stands facing the audience, and in right hand holds, high above head, an old lighted lantern.

The next picture will be a copy of an original painting entitled "The Coquette." Mark how very coquettish she is.

[Picture. Fan open and held at point of chin; head on one side; smiles. Front view.

We will now be favored with a picture copied from a magnificent painting by Michael Angelo, entitled "Little Cupid." We are sorry, but we left Arabella's wings behind us, and you must imagine you see wings.

[Picture. Stand, side view, in white gown. Very large bow and arrow, pointed right.

The next will be "An Artist at Work." This is rather an original picture with Arabella Victoria Maud, for it is copied from a snap shot of herself that a kodak fiend caught of her one day last summer.

[Picture. Faces left. Hand mirror in left hand and powder puff in right.

We will now be favored with a copy of "Venus, in Winter."

[Picture. Front view. Over head and shoulders, and gathered tight around just to show the face, is a large shawl. Comical expression on face. NOTE: Other pictures may be added to suit the performance. After the pictures all except EVANGELINE disappear behind wall.

EVAN. Madame Paulina Squallina, the nation's favorite soprano, who has lately made the great "hit" of her life in a song specially written for her, will now sing for you. Some think she will in time be able to reach higher than Patti or even Yaw. (*Calls.*) Madame Paulina Squallina, are you ready?

MADAME S. Ready!

EVAN. Appear.

[MADAME S. *appears* C., *behind wall*, and *sings two verses of "Ben Bolt."* NOTE: *This can be made very funny by announcing her in the rôle of "Trilby" and having EVANGELINE act as "Sven-galli," and at the last line or two letting the voice break. Any other old song can be used. At conclusion MADAME S. disappears behind wall.*

EVAN. Now, Cynthia Sniggins, who was born in Wiggletown, this state, a number of years ago (I don't know just when it was, for ancient history doesn't relate), will now appear for the first time in your town and give you a graphic description of her experience in a tunnel where there was a horrid man in the case. Cynthia was a chorus girl with the Wiggletown Opera Company last season, and if the young man in the seventh row will try, I am quite sure he can make an impression upon her. (*Calls.*) Cynthia, are you ready?

CYNTHA. Ready!

EVAN. Appear.

CYNTHA (*appears back of wall, centre*). Well! I think things have come to a pretty pass when a pretty and timid young girl can't go out without having all the men and boys on the street make remarks about her. Why, just as I came around the corner, a naughty man said, "Oh, look at that face,"—just as if my face wasn't as handsome as any girl's in (*mention the town you are in*). About a block farther up the street a boy yelled out, "Man wanted! man wanted!" Now, I wonder how they knew I wanted a man? And yet I do, and I've been looking for one for the last ten years, ever since I was sixteen years old, and I haven't found one yet. I am sure I can't understand why it is. I am so susceptible to the attentions of a young man, and yet they never seem to propose to me. But I think that I have found my fate at last. It was one time when I was going to Chicago on a crowded excursion train. Now, just imagine,—an unsophisticated girl like me going to Chicago all by myself! I'll own 'twas an awful daring thing to do; but I did it, just the same. The cars were full when I got in, and I walked down the aisle until I found a seat with only a man in it, and I asked him very timidly if I could please sit there, and he very politely got up, and I sat down, and he went into the smoking car, and I didn't see him after that. I sat there all by myself, and was just hoping some nice young man would come along, when the door opened and in came one of the handsomest fellows you ever saw. Oh, he was just too sweet for anything! He came down the aisle and looked first at the seat and then at me, and finally said, "Engaged?" Well, for a minute I didn't know whether he meant me or the seat; so I just blushed and said, "No, sir."

Then he sat down beside me, and he did seem so nice I thought I'd like to get acquainted with him; and I wondered how I could, for he seemed so awful bashful. Finally a very bright idea came to me. I had heard it said that all an attractive young girl had to do when she wanted to make the acquaintance of a young man on a train was just to try to raise the window and then make believe she couldn't do it, and he would do it for her. Do you know, I tried it! It worked like a charm. That young man rose right up and put one arm back of me, and one in front, and raised it for me, and it was the first time a young man ever had his arms around me, and the queerest sensation came over me. Oh, it was just too lovely for anything! Of course I blushed and thanked him, and we rode along until the wind blew pretty strong from that side of the train; and I asked him if he would please put it down, and he repeated the same business with his arms, and the same sensation came back. By that time we'd become quite well acquainted, and he was just as sociable—until all of a sudden we rushed into a tunnel. You know it is just as black as night in a tunnel, and there that young man sat close beside me. Of course I couldn't see him, and I don't suppose I could have helped myself anyway, even if I'd wanted to. We'd only been in the tunnel for a minute when that young man—he—he—oh, I don't want to tell!

EVAN. Oh, do!

CYNTHA (*giggles*). Oh, no, I don't want to!

EVAN. Oh, please do!

CYNTHA. Promise you won't tell?

EVAN. I promise.

CYNTHA (*ad lib.*). Well, then he — Oh, I dasn't tell.

EVAN. Oh, do tell!

CYNTHA. Well, then, he — (*Motions to EVANGELINE; she leans up; CYNTHA whispers behind her fan.*)

EVAN. You don't say so!

CYNTHA. Yes, he did, four times right there. (*Puts tip of finger on her lips. Sings.*)

SONG: "An Old Maid."*

I.

Naughty men, just look before you,
Here's a maiden to adore you;
Listen to me, I implore you,
While I tell my tale of woe.

* Words by permission of the author, W. B. Leonard. Piano copy of the music can be obtained from the publisher of this book, or from THE W. B. LEONARD CO., Cortland, N. Y. Price, 40 cents.

"OVER THE GARDEN WALL."

I have just turned "twenty-seven,"
And my heart is full of love ;
I could make your home a Heaven,
Come and claim your little dove.

CHORUS. An old maid, an old maid,
That's what the people say ;
Although I'm very fond of men,
They never come my way ;
They say that I'm not in it
And look better when alone,
So, sad and single I must stay
Till angels take me home.

II.

Very well do I remember ;—
It was one night in September,
I was sleeping in my chamber ;
With a start I quickly woke.
Cautiously I looked around me,
Up I got my foe to rout ;
There a man stood just before me,
But I didn't turn him out.

CHO. An old maid, etc.

III.

Now a word before I leave you ;
I will try and not deceive you ;
And I hope I do not grieve you
When I offer you my hand.
Won't you come and take your "tootsie" ?
Hush, my little heart, be still !
I will be your little "wootsie,"
I'll be yours for good or ill.

CHO. An old maid, etc.

[*She disappears behind the wall.*]

EVAN. You may now listen to one grand outburst of melody by the whole chorus. This piece was rehearsed under the direction of Signor Cantsingio, the great Italian musical director and composer. (*Calls.*) Are you all ready ?

CHORUS. Ready !

EVAN. Appear.

CHORUS (*appear behind wall and sing the old familiar round, "Scotland's Burning," making the motions as stated below. The tune is familiar to everybody. Divide the CHORUS into three parts. The second part begins after "Scotland's Burning" has been sung twice by the first part. Third, the same. Sing three times.*).

SONG.

Scotland's burning!

Scotland's burning!

Look out! (*Look R. Shade eyes with R. hand.*)

Look out! (*Look L. Shade eyes with L. hand.*)

Fire! (*Turn R., right thumb and finger over mouth.*)

Fire! (*Turn L., left thumb and finger over mouth.*)

Fire! (*Turn R., right thumb and finger over mouth.*)

Fire! (*Turn L., left thumb and finger over mouth.*)

Cast on water!

Cast on water! (*Both hands extended front, palms down, and move them from L. to R. Disappear behind wall.*)

[*For an encore, which is always demanded, the CHORUS appear and sing the following, to the tune of "The Old Oaken Bucket." Sing very slowly.*]

SONG.

CHORUS. Old Mother Hubbard, she went to the cupboard,

To get her poor doggie a B-O-N-E.

But when she got there the cupboard was bare,

And so the poor doggie had N-O-N-E.

[*Disappear behind wall.*]

EVAN. Little Willie Winkle, the infant prodigy, travels with us now. He is Madame Squallina's eldest of six children, and he will now appear in dramatic recitations. (*Calls.*) Little Willie Winkle?

WILLIE. Ready!

EVAN. You may appear and recite "The Circus."

WILLIE (*appears in front of wall. Recites in a very drawly way. Hands in pockets, and is very awkward and silly.*).

"THE CIRCUS."

Ma said if I'd be awful good,

She'd take me to the show;

Our hired girl, named Sally Rood,

She said that I could be her beau

She thinks I am awful silly,

And says I'm always in the way;

And pa says I'm gettin' fooler

And fooler every day.

Ma says I'm just from Heaven lent,

And some day I'll be president.

Last week we had a circus here,

It was the talk of all the town;

But not one with a bear or deer,

Or ev'n a monkey, or a clown.

"OVER THE GARDEN WALL."

'Twas free, and so we all turned out,
 You'd thought it was a county fair ;
 The Deacon laughed so hard, I thought
 That he and dad just made a pair.
 The women said, " Well, I do vow,
 I wonder what has happened now !"

When first we see'd the people run
 Dad said, he's sure it was a fight,
 So we both went to see the fun
 And, gosh all hemlock, what a sight !
 The crowd had gathered round the store
 Just like they do on circus day ;
 And down the road came forty more ;
 While just behind was Deacon Jay.
 He pushed along right through the crowd,
 And then he burst out laughing loud.

Then dad, he got to laughing so
 That we all thought he acted rash ;
 And Charley Green, who's quite a beau,
 Just tried his best to make a mash.
 He said, " I tell you, she's a 'bute,' "
 And others said, " She is a peach,"
 When dad yelled out, " She is so cute,
 Just keep her out the Deacon's reach."
 Then some one said from out the crowd,
 " I shouldn't think 'twould be allowed."

I was too short to see the show,
 And wondered what the men did see.
 So I says, " Dad, I'd like to know
 Whatever can a circus be ? "
 He raised me up ; my, what a sight
 I then did see a-standin' there !
 She looked quite " fly," her eyes were bright,
 And down her back was yaller hair.
 You want to know what caused the fun ?
 'Twas just a gal with bloomers on.

[*Makes an awkward bow and EXIT.*]

EVAN. You will now be highly entertained with a scene from the new and popular opera entitled " The Mik-a-deau." The " Three little Maids from School " are by far the most attractive of all our ladies, and they have been known to make as many as seven " impressions " on the gentlemen in the audience in one evening. Bum Bum, Pretty Thing and Peek-a-boo will now appear. (*Calls.*) Little girls, are you ready ?

ALL. Ready!

EVAN. Appear.

[ENTER from R. first PEEK-A-BOO, then BUM BUM, then PRETTY THING. All must run on tip-toe and shake the body and head in true Japanese style, keeping the fan in motion all the time. NOTE: Any one who has seen this scene in the opera, "The Mikado," can appreciate this burlesque if it is done well, for it is the hit of the evening.

SONG: "Three Little Maids from School." *

All run on from R. and stand side by side, holding fans straight out in front, up stage, and in centre.

ALL. Three little maids from school are we,
Pert as a school-girl well can be,
Filled to the brim with girlish glee,
Three little maids from school.

BUM BUM. Everything is a source of fun,

PRETTY THING. No body's safe, for we care for none,

PEEK-A-BOO. Life is a joke that is just begun,

ALL. Three little maids from school.

[Swing from L. to R., using fans.

Three little maids who, all unwary,

Come from a ladies' seminary,

Freed from its genius tutelary—

Three little maids from school,

Three little maids from school.

BUM BUM. One little maid is a bride, Bum Bum.

[Runs down C.

PRETTY THING. Two little maids in attendance come.

[Runs down R.

PEEK-A-BOO. Three little maids is the total sum.

Runs down L.

Three little maids from school.

BUM BUM. From three little maids take one away.

[Runs to L., in front of PEEK-A-BOO.

PEEK-A-BOO. Two little maids remain, and they

[Runs R., in front of PRETTY THING.

PRETTY THING. Won't have to wait very long they say.

[Runs L. of BUM BUM, bringing her in C.

Three little maids from school,

Three little maids from school.

[EXEUNT, R., after song.

* Piano copy of the music can be obtained from the publisher of this book or from THE OLIVER DITSON Co., Boston, Mass. Price 60 cents.

EVAN. One of the greatest attractions we have is the great English Jersey Lily, her real name being Lily Ann Longtree. This lady, besides being a great English beauty and actress, is also a very fine elocutionist and sensational writer. She always writes her own recitations, some of which are very bloodcurdling, while others are of a romantic order. She will now proceed to give you her masterpiece, which is full of romance and love. It is entitled "The Romance of the Red-Headed Girl and The White Horse, or Love at First Sight." (*Calls.*) Are you ready, Lily Ann?

LILY ANN. Ready!

EVAN. Appear.

[LILY ANN *appears back of wall, in centre, and recites the following.*

"THE ROMANCE OF A RED-HEADED GIRL."

I.

Once upon a day that was very dark and dreary,
A stranger wandered down the street, very tired and weary;
He betook himself to thinking,
Fancy unto fancy linking,
Wondering if a maiden with bright hair of auburn hue
He should meet there, and, just then, to make the saying true,
A white horse should appear.

II.

Closely did he eye each female, as they passed them to and fro,
From her pretty, jaunty bonnet, down unto her very toe;
Till at last a lovely maiden
(With big parcels she was laden),
And the bright, soft auburn tresses, underneath the hat she
wore,
Caught his eye; and he thought as he'd thought so oft before,
"Will a white horse now appear?"

III.

Wrapped was he in admiration as he gazed at her sweet face,
Wreathed by auburn tresses, curling, at her throat some dainty
lace;
On her head, a stylish sailor,
And a coat made by a tailor,
On she treaded and he followed, keeping her within his view;
And he couldn't help but wonder if the saying would prove true,
When a white horse *did* appear.

IV.

Then he glanced toward the maiden ; she had seen the horse appear.

And he saw the crimson blushes on her cheeks as he drew near.

Then she looked up very slyly,

And she said so very dryly,

"Don't you think, sir, I'm embarrassed just because I've auburn hair,

And the blushes on my cheeks, sir, are not there because I care

If a white horse did appear."

V.

Her voice won his heart completely, and he asked her then and there,

If his home, his heart, his fortune, she would only come and share.

Then they walked along together,

Never minding cloudy weather.

She said "Yes," and they were married ; six red-haired children came to bless,

And the stranger now is kicking—that is, kicking more or less—

Because a white horse did appear.

[*EXIT behind wall.*]

EVAN. Ladies and gentlemen,—I cannot express to you how grateful I am for your kind attention and presence here to-night, and of your appreciation of our humble efforts to please. It is with deep regret that we must say "Good-night," for it is almost ten o'clock ; and it is a rigid rule among us that we all get our "beauty sleep." You have probably wondered how we manage, travelling around as we do, to keep ourselves as beautiful as we are. *That* is the secret with us ; it is

Early to bed and early to rise,

That makes us all healthy, handsome and wise.

The whole company will now appear in one grand closing chorus. (*Calls.*) Are you all ready?

ALL. Ready !

EVAN. Appear.

[*All appear, some in front of wall, others behind it. All join in singing the old college song, "Good-night, Ladies."*]

SONG: "*Good-night, Ladies.*"

Good-night, ladies, good-night, ladies,
Good-night, ladies, we're going to leave you now.

CHORUS. Merrily we row along, row along, row along
Merrily we row along—
O'er the deep blue sea.

CURTAIN.

OVER THE GARDEN WALL.

Vivace

ff

We're the jolliest folks you ever did see,

p

O-ver the gar-den wall; We all are handsome as handsome can be,

O-ver the gar-den wall. Perhaps when you see how happy are we, You

OVER THE GARDEN WALL.

will be glad that we gave you a call ; While the soft evening breeze,
We'll try hard to please Blows

This system contains the first vocal melody and the first system of piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs).

CHORUS.

o-ver the garden wall. O-ver the garden wall, The jolliest folks of

This system contains the second vocal melody and the second system of piano accompaniment. The piano part includes a dynamic marking of *f* (forte) in the bass line.

all, There never was yet So jolly a set, And you can bet You'll never for-

This system contains the third vocal melody and the third system of piano accompaniment.

D. S.

get The night that we together met O-ver the garden wall....

This system contains the fourth vocal melody and the fourth system of piano accompaniment. The system concludes with a double bar line.

AS YOUNG AS I USED TO BE.

Kind friends, come listen to my song, I'm old and I won't detain you long; I'm

eight-y-four, and quite a dude, And young folks call me Uncle Rube. My

hair, once black, has turn'd all gray, But what's the odds while I feel gay? How

I could sing a song of glee If I was as young as I used to be.

CHORUS.

Fy de I, de hap de do, How I love to sing for you! How

I could sing a song of glee, If I was as young as I used to be!

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Military Drama in Four Acts. Ten Males, Four Females

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Three interior scenes. The action takes place in a Western Military Fort. The story of the play is absorbing in interest and its dialogue vigorous. The comedy parts are supplied by a quack doctor, a female temperance lecturer, and an Irish Corporal and his sweetheart. Plays two hours.

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One interior scene. A young stage-struck girl arranges to take lessons from an elderly actor, who in earlier days was a popular matinee idol. Her crude attempts at rehearsal show her unfitness for the stage. The pathetic narrative of the old actor's gradual descent from eminence to obscurity shatters her stage yearnings and persuades her to resume her place in her happy and prosperous home. The old actor is a fine character study. Plays about twenty-five minutes.

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One interior scene. An exceedingly humorous conception, bright, catchy and original, leading through several stages to a clever climax. Plays twenty minutes.

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One interior scene. A methodical old bookworm awaits a young girl who is to be his ward. An entirely different girl arrives, who summarily subjugates him. The action is rapid, crisp, and full of comicalities. A capital character study for both performers. Plays about twenty minutes.

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Exceedingly funny both in ludicrous topics, sheeney hits and droll repartee; concluding with the song, "Oh, My! Von't We Make der Money!" for which the text and music are given. Plays fifteen minutes.

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Full of funny and catchy dialogue and repartee, and ending, with a song. Plays about fifteen minutes.

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Vaudeville Sketch in One Act. Two Males

By HARRY E. SHELLAND

Muldoon, an Irish stage manager, meets very suddenly Johnson, a darkey, whom he wished to engage as an actor in a Mephistopheles drama. After a lot of funny characteristic talk, they rehearse Johnson's part. After some ridiculous attempts at highfalutin' tragedy, partly in very blank verse, Johnson collapses. They close with a song.

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Farce in One Act. One Male, One Female

By W. C. PARKER

No scenery required. Finnegan has a smile as broad as the *Lakes of Killarney*, and Mrs. Flanagan has "the force as well as the fancy." His quiet utterances and her awkward mannerisms are droll in the extreme. The "business" is excruciatingly comic, and the lucky liquidation of an unpaid board bill, concludes one of the funniest of Irish farces. Specialties can be introduced, or the piece may be played "straight." Plays twenty-five minutes.

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Vaudeville Sketch in One Act. One Male, One Female

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One interior scene. A bright dialogue between a youth and a girl of the old Bowery pattern, with disjointed remarks and repartee, affording opportunity for song and dance or other specialties. Plays twenty minutes or longer, according to specialties introduced.

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Adapted from a character sketch by Ina Leon Cassilis. Parlor scene. A lady of refinement advertised for a cheerful, musical companion, a good reader. She has one applicant who proves to be tearfully doleful, garrulous over love failures, and an unmitigated bore. A fine scope for character delineation. Plays twenty-five minutes.

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The hero tries to "coach" his sweetheart in some private theatricals. Her ignorance exasperates him so completely that a furious quarrel ensues. Unexpected consequences convince each that the other is crazy, and the fun is brought to a cyclonic climax by the intervention of Papa's bulldog. The piece can be played "straight," or specialties may be introduced. Plays thirty minutes.

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THE NEW CHAUFFEUR

Vaudeville Sketch. Two Males

By HARRY E. SHELLAND

A Dutch brewer hires an ignorant Irishman for chauffeur. A terrible catastrophe and a racy dialogue in which Pat gets the better of the Dutchman. Just too funny and leading up to dialect minstrelsy. Plays about fifteen minutes.

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One interior scene. An exceedingly bright dialogue between an Irish carpenter and a slightly intoxicated gilded youth. Full of "patter" and "get backs." Plays about thirty minutes.

PRICE 15 CENTS

PLAYS WE RECOMMEND

Fifteen Cents Each (Postage, 1 Cent Extra)

Unless Otherwise Mentioned

		Acts	Males	Females	Time
Arabian Nights	Farce	3	4	5	2¼h
Bundle of Matches (27c.)	Comedy	2	1	7	1½h
Crawford's Claim (27c.)	Drama	3	9	3	2¼h
Her Ladyship's Niece (27c.)	Comedy	4	4	4	1½h
Just for Fun (27c.)	"	3	2	4	2h
Men, Maids, Matchmakers	" (27c.)	3	4	4	2h
Our Boys	"	3	6	4	2h
Puzzled Detective	Farce	3	5	3	1h
Three Hats	"	3	5	4	2h
Timothy Delano's					
Courtship	Comedy	2	2	3	1h
Up-to-Date Anne	"	2	2	3	1h
White Shawl (27c.)	Farce	2	3	3	1½h
Fleeing Flyer	"	1	4	3	1¼h
From Punkin' Ridge	Drama	1	6	3	1¼h
Handy Solomon	Farce	1	2	2	20m
Hoosier School	"	1	5	5	30m
Kiss in the Dark	"	1	2	3	45m
Larry	"	1	4	4	45m
Love Birds' Matrimonial					
Agency	"	1	3	4	30m
Married Lovers	Comedy	1	2	4	45m
Ma's New Boarders (27c.)	Farce	1	4	4	30m
Mrs. Forester's Crusade	"	1	1	2	30m
New Pastor	Sketch	1	2	2	30m
Relations	Farce	1	3	1	20m
Standing Room Only	Comedy	1	3	1	35m
Stormy Night	"	1	3	1	40m
Surprises (27c.)	Farce	1	2	3	30m
Tangles (27c.)	"	1	4	2	30m
Little Rogue Next Door	"	1	2	3	40m
'Till Three P. M.	"	1	2	1	20m
Train to Mauro	"	1	2	1	15m
When Women Rule	"	1	2	4	15m
Won by a Kodak	Comedy	1	2	3	50m
April Fools	Farce	1	3	0	30m
Fun in a Schoolroom	"	1	4	0	40m
Little Red Mare	"	1	3	0	35m
Manager's Trials	"	1	9	0	45m
Medica	"	1	7	0	35m
Mischievous Bob	Comedy	1	6	0	40m
Cheerful Companion	Dialogue	1	0	2	25m
Dolly's Double	"	1	1	1	20m
Drifted Apart	"	1	1	1	30m
Gentle Touch	"	1	1	1	30m
John's Emmy	"	1	1	1	20m
Point of View	"	1	1	1	20m
Professor's Truant Glove	"	1	1	1	20m
Belles of Blackville	Minstrel	1	0	any no.	2h
Sweet Family (27c.)	Entertainment	1	0	8	1h
Conspirators (27c.)	Comedy	2	0	12	40m
A Day and a Night (27c.)	"	2	0	10	1h
Gertrude Mason, M.D. (27c.)	Farce	1	0	7	30m
In Other People's Shoes	Comedy	1	0	8	50m
Maidens All Forlorn (27c.)	"	3	0	6	1¼h
Mary Ann	"	1	0	5	30m
Romance of Phyllis (27c.)	"	3	0	4	1¼h
Fuss vs. Feathers	Mock Trial	1	4	4	30m
Tanglefoot vs. Peruna	"	1	7	18	1½h
Great Libel Case	"	1	21	0	2h

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